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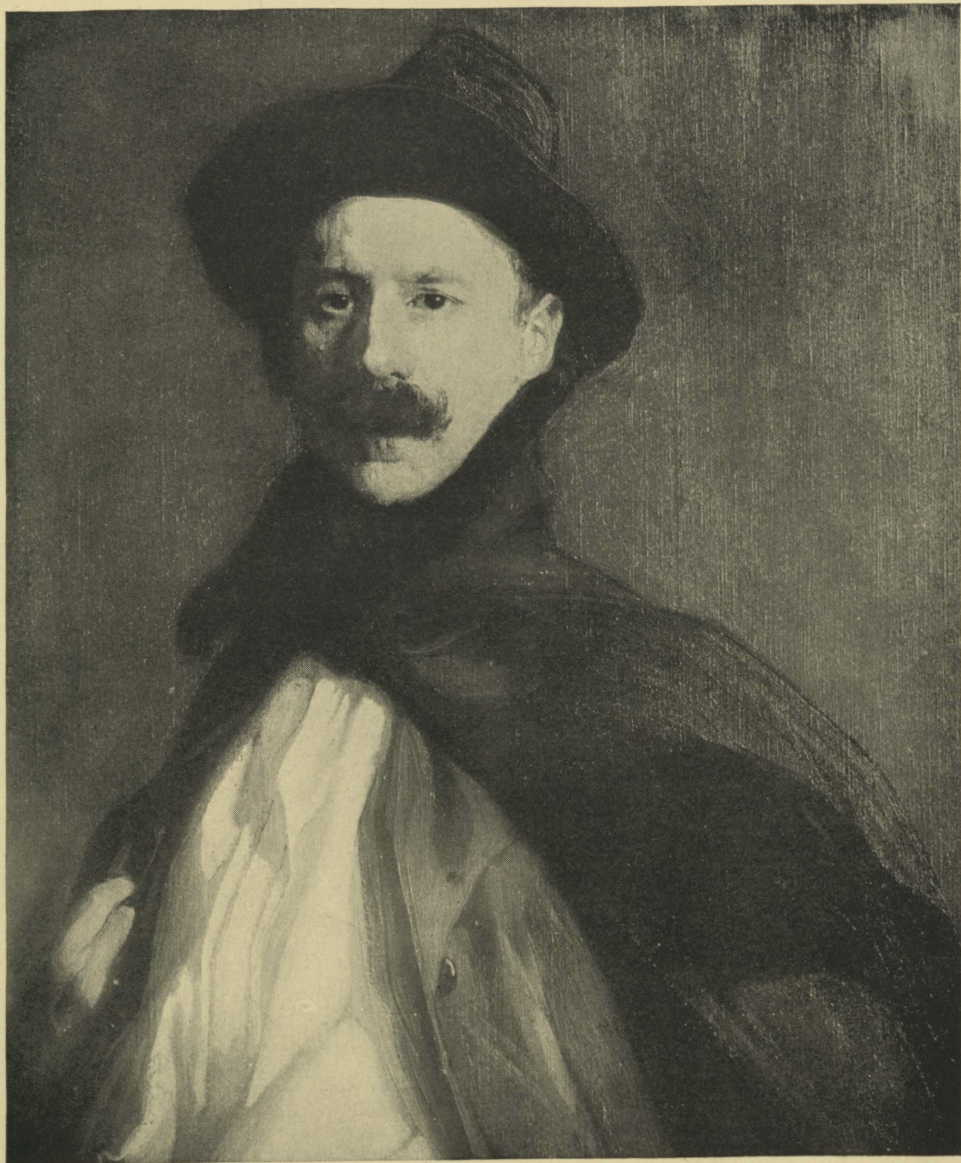
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IGNACIO ZULOAGA EXHIBITION

NOVEMBER 1916 TO NOVEMBER 1917, *at various places -*

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GRATEFUL ACKNOWLEDGMENT IS ACCORDED DIRECTOR WILLIAM
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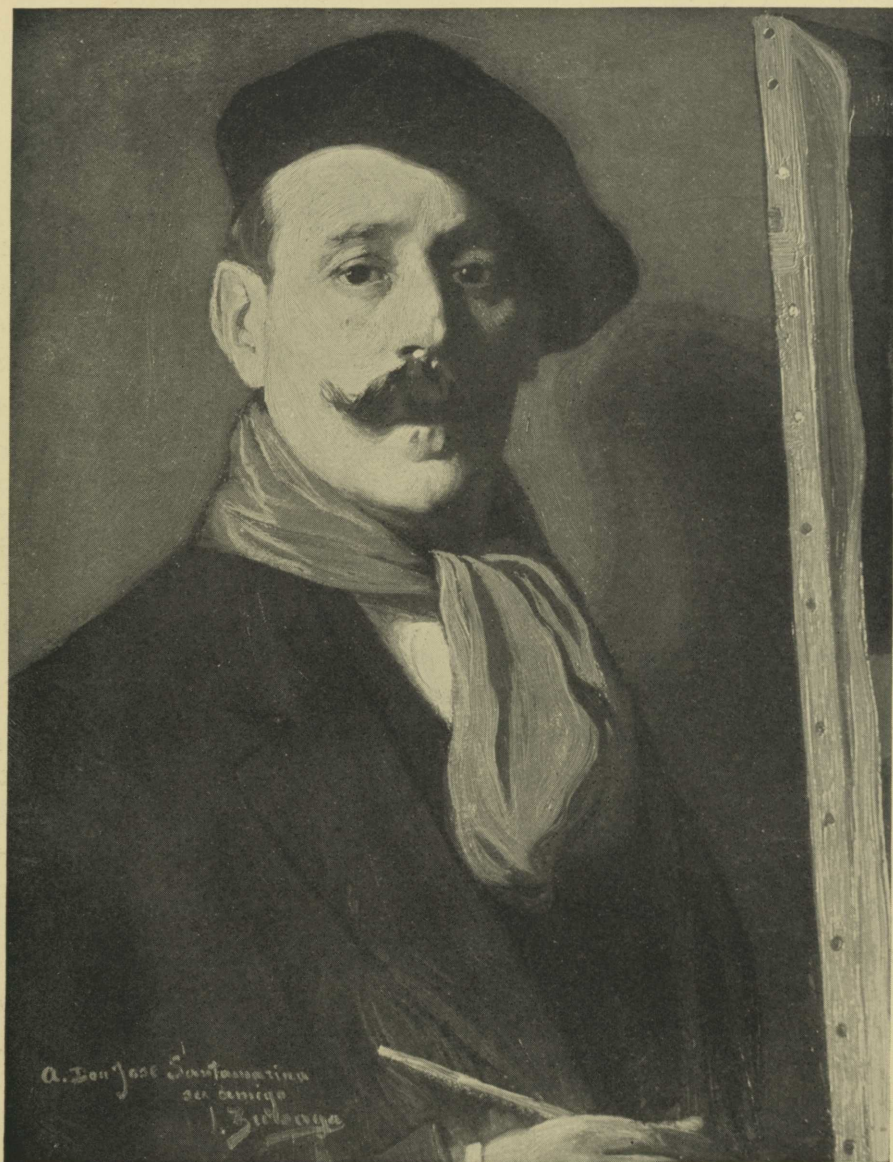


PORTRAIT OF THE ARTIST (DETAIL)
THE HISPANIC SOCIETY OF AMERICA

FOREWORD

By JOHN S. SARGENT

An exhibition of the works of Ignacio Zuloaga is an event to be proclaimed as one of supreme artistic interest. With Spanish courtesy it is to an American painter that he confides the honour of announcing him to the American public. Little more than a word of welcome to this great artist is needful when one is sure that his genius will receive in this country the recognition that it has conquered in the old world. The strangeness and power of Señor Zuloaga's evocations might lead one to consider him as a personality quite unique and unrelated to any past tradition; as a creator of types and of a setting for them charged with an intensity of life strained to a pitch not reached before. But it is in this very excess of romanticism that his link with one of the two main tendencies of the Spanish school can be recognized. Realism, in which it is always steeped, is of course the dominant note of this school, but it has periodically thrown off into the realms of the imaginative some such surprising offshoot as el Greco, the mystic, and as the magician Goya. In their hands this persistent, invading realism attacks what is most transcendental or most fantastic, and gives it a dense material existence. Although Zuloaga reverses the process, we may salute in him the apparition of a corresponding power. His material belongs to reality and is of the earth, earthy; but, as if whirled to another planet, it seems to acknowledge the grip of new laws and to acquire a keener life from new relationships imposed by this great artist's imperious will.



MY PORTRAIT
SANTAMARINA COLLECTION, PARIS

INTRODUCTION

By CHRISTIAN BRINTON

La nature, c'est le prétexte, l'art est le but

The popular misconception that the Spaniards are a predominantly Southern people is nowhere more convincingly contradicted than in the art and personality of Ignacio Zuloaga. A Basque, and therefore belonging to one of the oldest and staunchest races of Europe, Zuloaga proclaims his affinity with that Gothic strain which has left its indelible impress upon the Iberian character and temperament. The suavity of form and imaginative fervour so typical of Italian painting for example, are missing in the aesthetic production of the Spaniards. You are confronted in Spanish art with an austerity and a rigorous sense of reality far removed from the mellow evocations of the Renaissance or modern Italian masters.

A true son of this sombre Gothic Spain, this Spain that during eight centuries was the scene of bitter strife and cynical oppression, Ignacio Zuloaga comes from the town of Eibar which lies hidden in the Cantabrian mountains midway between San Sebastián and Bilbao. It is impossible to form an accurate conception of the art of Zuloaga without knowing something of his early surroundings and forbears. The name Zuloaga is a place name, there being in the judicial district of Azpeitia, in the province of Guipúzcoa, a sparse settlement boasting some four score souls from whence the family doubtless originally derived. At all events it is Eibar, the Toledo of the North, which for over two centuries has been the home of this dynasty of craftsmen who through

their indomitable energy inaugurated a memorable revival of the art of ornamental metal work. Creative spirits all, they have by turns been armourers, ceramists, or painters, not infrequently practising each profession with equal aptitude.

The first of the name to become known to the outside world was Don Blas Zuloaga, a friend and contemporary of Goya and great-grandfather to the subject of the present sketch. Don Blas was a picturesque, almost legendary figure. He filled the post of armourer to the Guardia de Corps of Fernándo VII, worked much for the Court, and organized the Real Armería of Madrid. His son, Don Eusebio Zuloaga, who succeeded him as director of the Armería, evinced even greater artistic versatility, for not only was he an accomplished armourer, he also made a study of ceramics and helped to re-establish the pottery industry of Spain. Several times married, Don Eusebio was the father of numerous children among whom were four talented sons, Plácido, Germán, Guillermo, and Daniel. Having installed the first-born, Plácido, at Eibar, the patriarchal Don Eusebio took the remaining three to France in order to initiate them into the mysteries of decorative pottery manufacture at Sèvres and elsewhere. Of the quartette only two however attained maturity, the oldest and the youngest—Don Plácido, father to the painter, and Don Daniel, father of the seductive cousins who so persistently figure upon his canvases.

From the standpoint of artistic achievement the most distinguished member of the family was Don Plácido Zuloaga, a veritable latter-day Benvenuto Cellini, a man of consuming energy and fiery, unappeased passions. He spent several years in foreign study and experiment, visiting by turns Paris, St.-Etienne, Dresden,

Nürnberg, Augsburg, and Milan. A pupil of Paul Liénard and a colleague of Barye and Carpeaux, Plácido Zuloaga was almost as fond of sculpture as of his own specialty. The leading museums and royal collections of Europe possess examples of the art of this consummate handicraftsman to whom no feat of chiselling, damascening, or enamelling seemed to present the least difficulty. Deeply versed in mediaeval metal work and a truly fecund spirit, he left behind him pieces that compare favourably with the finest productions of the past. In the Luxembourg Museum you may see a characteristic ornamental chest bearing his signature, while in the Basílica de Nuestra Señora de Antocha at Madrid reposes the impressive iron and bronze tomb of General Prim. Don Plácido Zuloaga y Zuloaga in brief resuscitated an art that had become decadent and virtually extinct, and in doing so brought undreamed of prosperity to the thriving little industrial democracy with which his name will ever be associated.

It was in this same town of Eibar, deep-set between towering mountains and cleft by the silver Rio Deva where, on July 26, 1870, was born Ignacio Zuloaga y Zabaleta. The lad, like his elder brother Eusebio, first saw light in the solemn, sixteenth century palacio which for generations had been the family home. Everything about the place was old and breathed the spirit of bygone days, and it was in this atmosphere that the boys and their three sisters passed their childhood. In a household where work was wellnigh a religion it is small wonder that the lads as they grew to manhood were destined by their rigorous father for serious pursuits. Eusebio in due course became a mining engineer and distinguished metallurgist, but Ignacio presented a more disturbing problem. It was at first ordained that he, too, should study engi-

neering, yet evincing a minimum capacity for mathematics, a compromise was effected in favour of architecture. Displaying even less liking for the latter profession, the youthful and not unrefractory individualist was thereupon sent to the workshop to learn the trade of his ancestors.

Matters were proceeding with a fair degree of equanimity, and it is possible that the future painter might have succeeded in the parental calling, had it not been for a chance visit to Madrid where he came for the first time under the spell of the restrained, aristocratic vision of el Greco and Velázquez, and the restless vitality of Francisco de Goya. A species of feverish exaltation appeared to take possession of the young man's soul. A thousand subconscious atavisms seemed to stir within him. He haunted the Prado for days, and finally, in eager supplication, begged his father to buy him brushes and colours that he might copy and take home to Eibar the likeness of a certain reserved, white-ruffed nobleman by the enigmatic Domenikos Theotokopoulos. And it may not be amiss to add that the copy proved an astonishingly able one, and even to-day ranks among the artist's most cherished possessions.

From this period onward the foundry and finishing room became distasteful to the awakened Ignacio. Fired by the example of his great forbears of brush and palette he dreamed only of becoming a painter, of following in their inspiring footsteps. The bitterest paternal opposition was unable to overcome his determination to devote his life to art. At last, acknowledging defeat, his father grudgingly permitted the lad, who was barely nineteen, to depart for Rome, then fallaciously deemed the artistic focus of the universe. It was but natural that this truculent young

montañés should have found little to attract him in the grandiose city by the Tiber and the vapid and pretentious production of the period. After passing a few ineffectual months in the ateliers of the Via Margutta and various nearby trattorias, he left for Paris where, like many another aspiring genius, he made his home on the Butte within the shadow of Sacré-Cœur and the swaying arms of the Moulin de La Galette.

It is unnecessary to recount in detail the stark years of struggle and privation that forthwith confronted Ignacio Zuloaga and the slender band of compatriots which composed his immediate circle. The group included that inimitable decorative craftsman Francisco Durrio, informally known as "Paco," who still lives and labours in the Impasse Girardon, together with the stressful Pablo de Uranga now peacefully sequestered at Vitoria in the Pyrenees. The robust Rusiñol also frequented Paris at this time, while among the Frenchmen with whom Zuloaga was in close touch may be mentioned Gauguin, Toulouse-Lautrec, and Charles Morice. Thrown upon his own resources he more than once faced starvation, and even now cannot traverse the rue Cortot or the rue des Saules without an involuntary shudder at the recollection of those days of alternate hope and despair. And yet the sturdy Basque was not fated to succumb to any of the conventional fatalities. A certain antique austerity of temper characterized his attitude alike toward life and toward art. He was no trifler. Deep-chested and majestic of appearance he made his presence felt in any company.

Dowered with an innate sense of actuality the young expatriate first began painting local types and street scenes something after the manner of the neo-Impressionists with whose aims he

felt in more or less sympathy. Such subjects, which he confesses did not greatly attract him, were supplemented by memory sketches of a land that was eventually to absorb his entire artistic effort. While at rare intervals he showed a few canvases in temporary quarters borrowed for the purpose, Zuloaga's actual professional debut occurred during the season of 1890-1 under the progressive aegis of Le Barc de Boutteville in the rue Le Peletier. His fellow-exhibitors on this occasion numbered such men as Gauguin, van Gogh, Signac, Toulouse-Lautrec, Vuillard, Emile Bernard, and Maurice Denis, a group later augmented by the redoubtable Cottet. Zuloaga's contribution was a view of the outer boulevards and the portrait of a beggar, both executed in a vein of subdued tonality in strong contrast with the work that was to follow. In point of fact he had not thus far found himself. He was still experimenting, and although he admired Monet and Degas, and paid tribute to the poignant Carrière and the pellucid Puvis, it was necessary for him to look inward rather than outward, to rediscover for himself his own aesthetic patrimony.

Meeting with no success, and being at the end of his meagre resources, our young Spaniard next crossed the Channel to London where his father was known to certain wealthy collectors and where he in consequence hoped to secure a footing. He luckily managed to paint a few portraits, among others one of the late Oscar Browning, with the none too substantial returns from which he straightway embarked for Spain. After pausing at Bermeo in Vizcaya in order to rehabilitate his fortunes by decorating the local casino, he proceeded to Sevilla where he set to work with unbounded energy and enthusiasm. Here at last he seemed to come into his own. The sun-drenched soil, the lan-

gorous Andalúz, the sinuous, glittering gitanas, the beggars, dwarfs, and swarthy water-carriers all exercised an imperative fascination over one who had suffered hunger and isolation on the heights of Montmartre and whose brain had been confused by the jargon of countless cliques and coteries. Mixing in free, fraternal fashion with all classes he now haunted the Sevillian Triana, now frequented the ever-popular Plaza de Toros.

Yet you must not assume because he was inspired by the eloquent subject-matter which unfolded itself before him that Zuloaga achieved for several years to come anything approaching adequate recognition or remuneration. The few scattered canvases he meantime sent to Paris passed virtually unregarded. Scarcely anyone noted the two portraits that marked his appearance at the New Salon of 1894, while the American artist Dannat alone had the discrimination to purchase one of the series of figure studies entitled *la España blanca* seen the same season at Le Barc de Boutteville's. Bitter times were in fact still in store for the young Basque whose spirit nevertheless continued unbreakable no matter what the conditions he was forced to face. Despairing of making a living by the brush he was for a while a dealer in antiques, and also an accountant with a mining company in the Sierra Morena district. The bull-ring, too, attracted him, and on occasions he would bury himself in the remotest and most inaccessible corners of the Peninsula, consorting with the vintners of *la Rioja*, the smugglers and cutthroats of Aragón, and the hideous *brujas* of *las Batuecas*. An insatiable appetite for the primitive, unspoiled aspects of his country has indeed more than once lured him outside the confines of conventionally organized society.

If neither Paris nor Madrid was sufficiently free from academic atrophy to recognize the force and verity of Zuloaga's transcriptions of Spanish theme the same fortunately cannot be said of Barcelona. To the exhibition of 1896 he sent the canvas entitled *Friends*, which not only attracted favourable notice but was purchased for the Municipal and Provincial Museum of the Catalonian capital. It was a modest beginning, still in a measure it paved the way for a more conclusive triumph when his *My Cousins and My Uncle Daniel*, which, figuring simply as *Portraits*, at the Salon of 1899, found permanent place upon the walls of the Luxembourg. At once traditional and individual this canvas opened the eyes of the world to the merit of a newcomer who had something to say and who could say it with due regard for the past yet without sacrificing his own artistic identity. Painted at Segovia where he had retired for a time from the attractions of Andalucía, the picture marks the inception of a veritable cycle dedicated to the celebrated ceramist Don Daniel Zuloaga and his three incomparable daughters. For the past eighteen years Zuloaga has in fact spent a portion of each season at Segovia, and in order to gather an adequate impression of his growth and development we must glance at him as he lives and works in this typical Old Castillian town.

Dominated by the Alcázar that sweeps athwart the horizon like some majestic galley of bygone days, and straddled by the gigantesque Acueducto which is the most imposing Roman monument now standing in Spain, Segovia la vieja breathes the spirit of the Reconquista. Ávila is full of mystic exaltation, Burgos is the home of romance, but Segovia sleeps, sleeps and dreams of her dark and stressful past. Zuloaga has at various periods occupied

three different studios at Segovia, the first, situated in the San Millán quarter, being known as the Casa del Crimen on account of its having been the scene of numerous violent and sanguinary episodes. It was here that he painted *A Piquant Retort*, *Gipsy Coquetry*, and other important canvases, the grim pile with its tangled garden at the back costing him but fifteen pesetas a month. On account of the difficulty he experienced in persuading models to trust themselves within these unsavoury precincts he next moved to la Canonjía vieja, a frowning, fortress-like structure wherein were enacted divers sinister dramas of the Inquisition. There were various things about la Canonjía that appealed to a man of Zuloaga's temperament and here he remained several years, until, in fact, he moved into his present quarters in the abandoned Romanesque church of San Juan de los Caballeros.

The Zuloaga that certain of us know and have visited during the summer months in Segovia, sleeps and takes his meals at a modest casa in the Plazuela de San Justo and works daily in a lofty studio walled off from the rest of the church and lit from a window cut into the solid masonry for a depth of some five feet. The room is notable for its restrained simplicity, a rush matting covering the stone floor, a chair or two over the backs of which are flung bull-fighter or gipsy costumes, an ornamental bridle suspended from a peg in the wall, and two carved statuettes of Christ being all the accessories that greet the eye. It is here for some months each season, usually from July until December, that Zuloaga passes his most productive period. He has, it is true, lately built himself a summer home at Zumaya, near the coast between San Sebastián and Eibar, but it is certain that he will never forego the eloquent pictorial appeal of Segovia.

His chief source of inspiration has not unnaturally proved to be the family of his uncle Don Daniel, for Zuloaga is before all else a painter of portraits, not portraits in the conventional acceptation of the term but nevertheless portraits whether of nature or of humanity. Locally known as "el alquimista de San Juan de los Caballeros," and throughout Spain as "el gran cerámico," Daniel Zuloaga continues unbroken the tradition of his forefathers. Painter as well as potter, he leads the life of a sixteenth century craftsman, and when you see him, bearded and clad in long, flowing blouse, adding a touch of colour to some ornate composition or feverishly firing the clay, your mind travels back to Faust's kitchen and the spell of mediaeval necromancy. And not less suggestive from the standpoint of artistic possibility are the aged alchemist's three daughters, las Señoritas Cándida, Theodora, and Esperanza, essentially Spanish in their spirited fascination or languorous inquietude. It is not difficult on meeting them, in watching them at the local cinema or bull-fight, or kneeling before the altar of San Marcos at the end of an afternoon stroll, to see why the painter has so frequently portrayed these expressive types. "Las primas" as they are always called, represent to Zuloaga something more than three specific young creatures. They are to him symbols of Castillian femininity and assume upon his canvases commensurate significance.

Although congenially installed at Segovia and well launched upon his career, the arduous professional struggle was nevertheless by no means ended despite the fact that Ignacio Zuloaga had won his place at the Salon and upon the walls of the Luxembourg. Early in 1899, when arrangements were being completed for the Universal Exposition of the following year, the young painter

naturally hoped for representation in the Spanish section. A jury composed of his own countrymen, true to the spirit of the Inquisition, nevertheless refused to accept a single one of his pictures. There being no appeal he kept the rejected canvases in Paris where he showed them to a few friends and thence departed for Brussels. Exhibited under the enlightened auspices of the *Libre esthétique* his work achieved instant success, and he furthermore had the satisfaction of seeing the most important subject, entitled *Before the Bull-fight*, acquired by the Modern Gallery of the Belgian capital. Though the flagrant injustice vouchsafed him at the hands of his compatriots was thus in a measure compensated for, the turbulent Spaniard's career is replete with just such episodes. His art is even to this day unappreciated by certain sentimental Franco-Spaniards who still prostrate themselves before the facile sparkle of Fortuny and the insipidity of Jules Worms. They hold that Zuloaga caricatures his subjects, unmindful of the sublime distortions of *el Greco*, the macaberesque evocations of Valdés Leal, or the frenzied diabolism of Francisco de Goya.

Little by little however the resolute Vasco who is assuredly no weakling, managed to impose his conception of Iberian life and scene upon the public consciousness. A few faithful recruits rallied to his support, and before long he came to be recognized as a veritable modern master, as one who, while embodying the spirit of a former age, adds thereto his own independent contribution. MM. Arsène Alexandre and Paul Lafond in France, M. Octave Maus in Belgium, and Herren von Tschudi and Meier-Graefe in Germany, were among the earliest to champion his cause, and it may not be amiss to cite the comprehensive illus-

trated paper published in the Century Magazine for January, 1905, which was the first article devoted to Zuloaga in the American periodical press.

We may consider the success Zuloaga achieved at Brussels as the turning of the tide which since that date has unfailingly flowed in his favour. His appearance at the International Exposition of Venice in 1901 when Aunt Luisa was secured for International Gallery of Modern Art, and the acquisition the same season of Consuela by the Bremen Kunsthalle marked further steps in the upward climb. At Düsseldorf in 1904 he met with the distinction accorded only Menzel, Rodin, and himself of having a separate room allotted to his work, while those in charge of the Barcelona International Exposition of 1907 followed this lead in displaying thirty-four of his canvases in still more imposing fashion. It should be unnecessary to recall in this connexion his appearance at The Hispanic Society, New York, two years later, on which occasion he was represented by thirty-eight somewhat heterogeneously assorted works, among them however being not a few of the finest products of his brush. And not only North America but South America also paid tribute to the merit and reputation of the young exponent of Spanish life and character, the exhibition seen at Buenos Aires and elsewhere during 1910 being the most successful he had thus far held.

Significant as were these events, the climax of Zuloaga's career was the recognition accorded him at the International Exposition of Rome in 1911. Specially installed in separate quarters in the Belle Arti were twenty-six canvases that proved the sensation of the exhibition and won for him the Grand Prix. The present collection, which is the largest and most representative ever assembled, unites

all phases of his production. It reveals him in the plenitude of his power, mature and unfatigued, a sovereign individualist, yet a true son of that proud, restrained race to which he owes allegiance.

A familiarity with the objective aspects of Zuloaga's achievement is nevertheless insufficient for an intelligent comprehension of his contribution to modern painting. Behind the man and his work loom certain general ideas, and it is these same ideas, elusive as they may seem, that we shall herewith endeavour to cast into relief. The art of Zuloaga in its earlier phases belongs to the category of illustration. It displays unquestioned affinity with the legacy of that princely illustrator Diego Rodríguez de Silva y Velázquez. It depicts with scant variation or alteration facts that meet the eye of the average beholder. Selection and arrangement of course enter into such problems, though the essential elements of every-day existence are placed before us much as they appear in ordinary life. It is with his predecessors Velázquez and Llanos, and his colleagues Cottet and Henri Evenepoel that Zuloaga, in his formative period, may be compared. Imagination does not play a conspicuous part in work of this character. Though it may, and often does, betray a high degree of emotional eloquence its spirit is mainly descriptive and realistic. It makes appeal through its power of observation and presentation rather than through its power of organization or invention.

Apart from portraits, of which he paints a certain number both of Spaniards and of those more or less important internationals who annually illumine Paris, Zuloaga's subjects fall into four main divisions, each devoted to a strongly marked segment of Peninsular society. First in this pictorial treasury of native theme comes the Spanish woman who typifies that imperious

seduction we instinctively associate with her race and sex. Now full of subtropical lassitude, now roused by the sting of desire she flaunts from these canvases sure of her power, supreme in her avid animalism. Next we encounter a strangely assorted collection of individuals, deformed and distorted almost beyond human semblance, cripples, dwarfs, witches, and leering jades who fulfil all possible demands for that picaresque note which is so peculiarly Spanish and which attains such prominence in the paintings of Velázquez and the pages of Alemán or Quevedo. The bull-fight, with its combination of bodily grace and flexibility and deliberate, sinister cruelty, and religion, with its frenzied exaltation and often sanguinary self-torture, complete this panorama of contemporary Spanish life.

In treating such subjects the art of Zuloaga bases itself upon that of his great precursors, Herrera, Ribera, Velázquez, and Goya. Like them he is explicit in his outlook, and like certain of them, and more especially el Greco and Goya, he is also not without a strong savour of mysticism and romantic fervour. At first a succession of isolated individuals and episodes this work gradually came to reveal traces of co-ordination. In due season the illustrator became the interpreter, and that which was particular took on general significance. The mere record of fact, of external appearance no longer affording satisfaction, he endeavoured to present a synthesis of that which passed before him. Beginning with a wholesome reliance upon precedent he little by little submitted to the primacy of tendencies that were more personal. A diminishing objectivity and an increasing subjectivity have in short marked the more recent phases of his development.

The technique of the earlier paintings is the technique of tradition. In Daniel Zuloaga and his Daughters dark figures are stencilled against a neutral background. And in this canvas, and the more consciously conceived composition entitled Before the Bull-fight, you will note the same distant, undulant landscapes common to the older masters. Something akin to the once popular regard for classic spaciousness and equipoise characterizes the Promenade after the Bull-fight, while in the Street of Love we are face to face with one of those composite effects built up from various individual units. In each instance the elements are ready at hand, though even at this date he did not hesitate to combine and adjust according to his predilection. You will grasp better the genesis and evolution of his method if you bear in mind the fact that his only preceptors were, according to his own statement, "nature and the museums."

That Ignacio Zuloaga never set foot inside an art school or academy, that, as he pithily puts it, "All I knew of the École des Beaux-Arts was the view one has of it from the windows of the Louvre," appears in nowise to have mitigated against his progress. He drew from the first with vigour and decision. His figures were solidly constructed and his sense of composition correct though by no means conventional. Scarcely a vivid colourist, he nevertheless employed colour in a manner that differentiated him from the older men. It would indeed be difficult to match for harmonic resonance the flowing robes of the women in the Promenade after the Bull-fight or the rose-red frock with film of lace about waist and flounce that screens the piquant form of the actress Consuela. "I did not paint her," he confessed, "because she was particularly beautiful or famous, but because I saw in her a cer-

tain Goyesque air." And with the little brown and white dog at her feet, and the sweeping landscape and grey-green sky in the background, she constitutes a fitting tribute to the stormy, sensitive soul who immortalized the Duquesa de Alba.

Zuloaga's palette though richly set is restricted in range. He prefers as a rule warm browns, dark reds, green, yellow, purple, silver-grey, and black. Blue is unsympathetic to him and is rarely found in his compositions. It has been my privilege on numerous occasions to watch him before the easel both at his Paris studio in the rue Caulaincourt and in the solemn side chapel of San Juan de los Caballeros, the silence broken only by faint cries from the street or the sound of countless church and monastery bells. Unlike most artists he makes no preliminary sketches. When he wanders abroad to study native types and scenes at first hand, or stands upon the terrace surveying the shimmering, wide-horized panorama of Vieja Castilla, he has with him no painter's kit, no brushes, tubes, or canvas. All he carries is a small, compact leather-bound notebook wherein he transcribes in free, legible script certain suggestions which he afterward translates into line, form, and colour. "Mis dibujos los escribo," he says, and these written sketches merely serve to recall impressions that might otherwise become fogged or effaced.

The capacity for synthetic observation implied by such an attitude finds appropriate expression when he undertakes the painting of a picture. A long process of incubation precedes the actual work upon each composition. He ponders deeply every detail and when the mental pattern is sufficiently clear, and the creative impulse sufficiently strong, he attacks one of his big canvases with confident surety. He first draws the main outlines

boldly in charcoal upon a light grey ground and then applies the pigment in firm, resolute passages instinct with rhythmic power. In a method so reasoned, so deliberate, nothing is left to chance. There are no surprises, no accidents fortunate or otherwise. All is preconceived, prearranged, and the touch is that of the sculptor rather than that of the painter. Generations of ancestors who were accomplished modellers seem to have imparted to him a marked feeling for plastic form. In looking at these sturdily constructed compositions where there is no suspicion of faltering or incertitude you are apt to recall the triumphs of past ages, the expressive statuettes of Alonso Cano, for instance, carved out of wood and coloured in the image of nature. Zuloaga seems to belong to an older epoch. He appears to possess no nerves. His conceptions are wrought in rare strength of spirit and physical fortitude.

It is scarcely to be wondered that a temperament so arbitrary and so dominant should in due course have impelled Zuloaga to select his own themes and perfect his own manner of treatment. From 1908 onward we note a change in his work, a pronounced intensification of vision and interpretation. The impeccable Velázquez yields place in his admiration to the hieratic el Greco. If *Las Lanzas* may be called a military ceremonial, and the *Promenade after the Bull-fight* a glimpse of the social pageantry of the Plaza de Toros, we nevertheless do not again meet, save in certain of the more cosmopolitan portraits, anything approximating this same atmosphere of studied distinction. We enter, to the contrary, a world wherein horrific creatures huddle together upon stark hillside, and where the stain of the serpent or the sting of the scourge leaves its scarlet trail across trembling flesh.

The Sorceresses of San Millán, the Women of Sepúlveda, and the more rufescent Flagellations and Crucifixions, as well as such apparitions as The Victim of the Fête mark the ascendancy in Zuloaga's work of that taste for Gothic gloom and frenetic fantasy which is a legitimate portion of his artistic heritage. You cannot ignore such themes in any consideration of the Spanish temperament, a temperament wherein love and cruelty closely commingle and piety and punishment go hand in hand. The art that confronts you in these later productions is an art full of potent atavisms from which no one of Zuloaga's persuasion could reasonably escape, and in projecting such tendencies upon canvas he but gives proof of his courage and racial integrity. You may not relish certain of these scenes, yet you are compelled to admit their ethnic as well as aesthetic inevitability.

Coincidental with the change in subject-matter comes a corresponding change of style and technique. In dealing with ideas as well as impressions Zuloaga's vision properly assumes a more abstract form. The figures, instead of remaining detached silhouettes as in various earlier canvases, show an increased sense of volume, the landscape setting is no longer incidental but frankly scenographic, while the general effect reveals a heightened degree of decorative synthesis. Something of the ardent joy of actual aesthetic creation characterizes not a few of the more recent compositions. The red robe of the cardinal or the variegated pattern of an oriental shawl flung over the body of a dancer play their appointed parts in comprehensively conceived schematic arrangements. The love of arabesque, of formal distribution and balance, has not however been achieved at the sacrifice of feeling or character. You are always in the presence of virile, forceful human

beings, while remote monasteries clustered against craggy mountainside with restless clouds scudding overhead, acquire, through sheer significance of line, mass, and simulated movement, the power of independently arousing emotion and inducing mood. In the words of the pedantic but not unillumined Pacheco, Zuloaga's art, in its more subtle phases, seems indeed "formados por la meditación del alma."

The most successful instances of the newer manner are the *Women of Sepúlveda* and certain of the smaller landscape views without figures. Recalling in its decision of outline the little-known work of Antonio Puga, the *Women of Sepúlveda*—veritable she eagles in their rocky aerie—is high in key, the general tonality suggesting a grey, Gothic half-light wherein the spirit finds free play and harkens to unaccustomed premonitions. Any species of subjective interpretation which one may choose to indulge in while contemplating these canvases is nevertheless a purely optional matter. Though you are at liberty to assume that this sense-enslaved creature typifies her sister who long since sighed from the housetops of Babylon, that Gregorio is a grotesque symbol of mortal deformity, or Francisco upon his shambling hack the Rider on the White Horse, the painter does not insist upon such inferences. On the surface this art remains resolutely objective. You have before you merely certain specific facts seen through an ardently emotional temperament. And here also has Zuloaga continued true to the master currents of Spanish art, an art wherein the note of realism and the note of mysticism are so strangely, yet so convincingly blended.

On the numerous occasions when Ignacio Zuloaga and I have found ourselves together—whether at Vincent's overlooking the

incandescent panorama of Paris by night, at his favourite Roman trattoria opposite the Fountain of Trevi, in the seclusion of the family palacio at Eibar, or seated before one of Doña Julia's delectable Segovian dinners—the conversation has not infrequently turned upon art. It has usually, I hasten to add, assumed the form of an inspiring monologue delivered with deep-toned conviction and pointed phrase.

"I realize," he once confessed in retrospective vein, "that I belong to another age, that I have remained a sixteenth century person, like the surroundings in which I grew up. I have a horror of every manifestation of modernism. My distaste for things modern includes of course painting, most of which, impressionistic, pointillistic, cubistic, futuristic, or whatever you may choose to term it, seems to me feeble and neurasthenic. The primitives and the early Egyptians with their rigorous economy of line, form, and tone afford me more pleasure than I derive from the work of my contemporaries. As to modern music it distresses me because of its complexity. I much prefer Palestrina and Bach, and in the way of literature, though once a great reader, I now scarcely open a book or glance at the newspaper."

Another time, in discussing the personal equation in art, he observed:—"I abhor with all my being mere slavish fidelity to fact—the stupid and servile expedient of those who are content simply to copy nature. I hold that the painter is entitled to arrange, compose, magnify, and exalt those elements that go to make up a given scene. How is it possible for anyone still to believe that we should prostrate ourselves before actuality, especially to-day when we have at our disposal the camera, the cinematography, and colour photography. Does not art exist in the

brain and heart as well as in the eye? The longer I live the more I detest those trivial, snap-shot effects without a trace of individuality, of strangeness, or imaginative force. We must simplify ourselves; we must go back to the source of things. Art must submit to profound and far-reaching changes. And while I cannot bring myself to countenance the vagaries of cubism, futurism, and the like I frankly hold that painting should be more cerebral, more ready to accept certain definite limitations and sacrifices. We cannot hope to depict all phases of nature and feeling with equal success so we should strive to fortify and intensify such talents as we may possess. Though caring more for the older art, I am by no means an enemy of all that is new. I greatly admire for instance the unquestioned sincerity and austere devotion to the absolute exhibited by such a man as Pablo Picasso."

It would be possible to transcribe a quantity of such notes, for whenever the spirit seized him, or some suggestion came from without, Zuloaga would launch upon one of these illuminating dissertations. He seemed to have thought deeply along kindred lines and apparently relished the opportunity afforded for unhampered expression. In Guipúzcoa while watching the supple Basques dance the aurréscu on the moonlit greensward, seated in the café La Marina at Madrid, reverently visiting the Prado, or driving home from the blood-soaked Plaza de Toros, he was always the same, always serious, observant, and full of inborn dignity of mien and mood. On the occasion of our last meeting I recall that in speaking of his plans for the future he remarked with salutary independence and determination:—"I work ever with more and more enthusiasm, my brain teeming with fresh ideas and inspirations. I am more and more obsessed by dreams which I fear I

may never realize, but nothing can divert me from my appointed path. I paint only that which I like, in the way I wish to paint it, and according to the dictates of my taste and temperament. Essentially and exclusively Spanish in my sympathies, I love my country with passionate ardour and am unhappy anywhere, and everywhere else. I leave for Spain to-morrow. I shall remain there all summer, going first to Burgos where I shall shut myself up in a Carthusian monastery and paint religious pictures. I shall put into my work emotion, only emotion, for I trust that all else may disappear!"

Making due allowance for the customary intensity of expression inseparable from the artistic temperament you have herewith an accurate self-portrait of Ignacio Zuloaga. He personifies in extreme form the spirit of autocracy in art, the principle of absolutism so typical of his race and country. You will meet in these bold, affirmative canvases no hint of cowardice or compromise. This work is defiant, almost despotic. It does not strive to enlist sympathy nor does it fear to be frankly antipathetic. The contours are positive, the tones not infrequently acidulous, and the surfaces sometimes hard and metallic. Reactionary if you will, the method of Zuloaga stands in direct contrast to the minute analytic notations so beloved of the impressionists and their followers. It entails no scrupulous study of milieu. Synthetic and stylistic, it endeavours to free itself from that which is capricious and ephemeral in order to attain that which is permanent and typical. Zuloaga does not seek deftly to catch the smile of nature or sing the simple joys of labour and relaxation. Peopled with matadors and trianeros, sensuous gitanas, cynical priests, and seductive women of society, these canvases are instinct with pas-

sion and fatalism. They are primitive, sinister, and full of tragic implication, and as such unflinchingly reflect certain fundamental national characteristics. With its innate structural strength, its superb graphic energy, and confident grasp of what may be termed the technique of the whole the art of Zuloaga is perfectly adapted to the task in hand. It depicts with convincing eloquence la España clásica, that Spain at once Gothic, romantic, picaresque, and legitimately modern to which it is dedicated—that immutable Spain whether it be the Spain of the Gospel or the Spain of the Koran, the Spain of the Crucifixion or the Spain of the corrido. Finally, in the ultimate analysis, the art of Zuloaga attains, under stress of creative impulse, that purely emotional significance to which he refers—emotional and romantic, not, however, the romantic tinsel of Gautier, Prosper Mérimée, and Bizet but the more enduring romance of reality. In its affiliation with the master tendencies of contemporary thought and feeling it has transcended Fortuny, Vierge, and the agreeable devotees of the rococo. It reflects something of the reasoned verity of Manet, the vital intensity of Dauterive, and the satanic suggestion of Félicien Rops.

It is an easy matter with one possessing so definitely fixed a formula to discover various so-called defects and deficiencies in the production of Ignacio Zuloaga. You may readily contend that these canvases lack the subtle ambience of atmospheric effect, that the tones are opaque and wanting in life and vibrancy, that the passion for simplification and symmetric arrangement has been pushed too far, or the sense of character over-emphasized. Regarding the question of atmosphere it may not be amiss to recall the caustic counter of Degas that "l'air n'est bon qu'à respirer," while as for the rest, I can only reply that Zuloaga has everywhere and at all

times been true to himself. You are familiar with his profession of faith as inscribed above, and you must strive to realize that work such as he has given us reflects not merely outward and external phenomena but also the imperative inner logic of the plastic temperament. Painting is in brief to Ignacio Zuloaga a process of self-affirmation. Both as man and artist he is typically autogenous. It is through gazing into the spectrum of his own soul that he has attained that unity of mood and manipulative mastery so essential to art that is destined to endure. He does not accept nature and life as they are. He makes all things conform to his own sovereign creative consciousness.

The plain white walls of Zuloaga's studio apartment in the rue Caulaincourt are covered with canvases which he prizes above all else in the world, all saving his wife, his daughter Lucia, and son Antonio, for this turbulent exponent of brush and palette is also a devoted family man. Here is a Carreño, there a Goya, there a Zurbarán, there an el Greco, and here are several more Grecos—Greco being, according to him, "el Dios de la pintura." No one in the entire hierarchy of art can, holds Zuloaga, be compared with the mystery-haunted ascetic of Toledo, the present vogue of whom is in large measure due to the early and discriminating admiration of the younger man. "I live with my august predecessors," he avers with simplicity and conviction, and such seems indeed the case, for they are to him an unfailing solace and source of inspiration. When you survey their contribution and then turn toward his you will be conscious of no break in the continuity of Spanish aesthetic development. He does not imitate his forbears; he perpetuates their aims and ideals. And his art, like theirs, is a true pictorial epitome of Spain.

CATALOGUE OF THE PAINTINGS

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1 THE VICTIM OF THE FÊTE

Though an ardent patron of the Spanish national sport, and himself a torero of considerable ability and reputation, the artist admits that he painted this picture partly as a protest against the sorry lot which befalls the poor Rozinantes forced to enter the bull-ring. The model for this sinister Don Quijote of the corrida was the old picador, Francisco el Segoviano. Painted at Segovia in 1910. Exhibited: Rome, 1911; Paris, 1912; Budapest, 1912; Dresden, 1912; Munich, 1912; Bilbao, 1915. Width 137½ in. Height 114¾ in. Canvas. Signed, lower left: I. Zuloaga.

2 THE BROTHERHOOD OF CHRIST CRUCIFIED

A characteristically personal version of one of those remote rural Calvaries frequently witnessed by the artist. Such scenes are common in certain quarters of Spain, particularly in Segovia and la Rioja, during Holy Week. Painted at Segovia in 1911 from local peasant types. Exhibited: Paris, 1912; Dresden, 1912; Munich, 1912; Zaragoza, 1916. Width 118 in. Height 98¼ in. Canvas. Signed, lower right: I. Zuloaga.

3 FUTURE IDOLS

Ambitious novilleros destined to attain the pinnacle of fame and popular idolization. The Plaza de Toros and Castle of Turégano are visible in the background. This composition may be compared with the Village Bull-fighters which figured in the exhibition of The Hispanic Society in 1909, and forms the latest addition to a memorable series of such subjects. Painted at Segovia in 1913. Exhibited: Paris, 1914. Width 118 in. Height 98¼ in. Canvas. Signed, lower right: I. Zuloaga.

4 MY UNCLE DANIEL AND HIS FAMILY

A more comprehensive treatment than the family group entitled My Cousins and My Uncle Daniel in the Musée du Luxembourg. From left to right: Señora Doña Zuloaga and the dog "Polly," Señoritas Theodora and Cándida, Señor Don Daniel Zuloaga, Señorita Esperanza, and Señor Don Juan Zuloaga. Painted at Segovia in 1910. Exhibited: Rome, 1911; Paris, 1912; Dresden, 1912; Munich, 1912; Brussels, 1914. Width 115 in. Height 82 in. Canvas. Signed, lower right: I. Zuloaga.

5 THE CARDINAL

An individual and significant presentment of the Church which, with the corrida, offers an eloquent epitome of the Spanish character. Those whose taste for apposition is sufficiently acute will not fail to note the sumptuous surroundings of His Eminence and the arid and desolate aspect of the country in the background over which he exercises spiritual and temporal dominion. Painted at Segovia in 1912. Exhibited: Munich, 1912; Paris, 1914. Width 92¾ in. Height 79¼ in. Canvas. Signed, lower left: I. Zuloaga.

6 PORTRAIT OF M. MAURICE BARRÈS

The distinguished French publicist and man of letters, aptly called, in paraphrase of Thiers, "le littérateur du territoire." He is depicted with a panoramic view of Toledo encircling him on account of the superb descriptive passages dedicated to the city in his book, *Greco, ou le Secret de Tolède*, a copy of which he holds in his left hand. The fecund and passionate author of *Du Sang, de la Volupté et de la Mort* has indeed long been a fervent admirer of Spanish art and the painting of Ignacio Zuloaga. On Señor Zuloaga's study table may be seen one of the Frenchman's books inscribed;—*A Zuloaga—noble émule du Greco, de Zurbarán et de Goya*. Painted at Paris in 1913. Exhibited: Paris, 1914. Width 94¼ in. Height 79½ in. Canvas. Signed, lower right: I. Zuloaga.

7 PORTRAIT OF BUFFALO THE MONTMARTRE SINGER

In order to localize the personality of the popular café-concert entertainer of La Butte, who is dressed à la Bruant, we have as background a drop curtain showing the Moulin de la Galette and Sacré-Cœur. This is the second time Zuloaga has depicted Buffalo for us, there having been a portrait of him in The Hispanic Society Exhibition of 1909. Painted at Paris in 1913. Never before exhibited. Width 58⅞ in. Height 84⅝ in. Canvas. Signed, lower right: I. Zuloaga.

8 MY COUSIN CÁNDIDA

One of the most ambitious and distinguished versions of the eldest of the painter's three cousins who are familiarly known as "las primas." Painted at Segovia in 1914. Never before exhibited. Width 62¼ in. Height 80½ in. Canvas. Signed, lower left: I. Zuloaga.

9 PORTRAIT OF MADAME LA COMTESSE MATHIEU DE NOAILLES

The poetess has been presented in an appropriately oriental setting on account of her ancestry, she being of Eastern origin. Note the recumbent posture, the amber necklace, and vase of flowers. She reposes upon a green couch, because green is her favourite colour. Though rarely attempting le grand style, the artist has by no means failed to give this subject the requisite interest and distinction. Painted at Paris in 1913. Never before exhibited. Width $77\frac{1}{4}$ in. Height $59\frac{3}{4}$ in. Canvas. Signed, lower right: I. Zuloaga.

10 SEGOVIA

An austere, tragic version of Segovia la vieja—Iberian, Romanesque, and Gothic Segovia—with its massive cathedral, rugged sky-line, and age-scarred house-fronts. Painted at Segovia in 1910. Exhibited: Rome, 1911; Dresden, 1912; Munich, 1912. Width 78 in. Height 52 in. Canvas. Signed, lower right: I. Zuloaga.

11 MARCELLE SOUTY

Mlle. Souty is half Spanish, half French. Painted at Paris in 1915. Never before exhibited. Width $43\frac{3}{8}$ in. Height $75\frac{1}{8}$ in. Canvas. Signed, lower right: I. Zuloaga.

12 BASQUE PEASANT

Veritable aldeano Vasco on his caserío or mountain farm near Zumaya, where the artist has his summer home. Full of racial character and an important addition to Señor Zuloaga's gallery of native local types. Painted at Zumaya, Guipúzcoa, in 1915. Never before exhibited. Width $39\frac{1}{2}$ in. Height $74\frac{1}{4}$ in. Canvas. Signed, lower left: I. Zuloaga.

13 Mlle. LUCIENNE BRÉVAL

The well-known opera singer in a pose suggesting Carmen, of which rôle she is a veracious and convincing interpreter. Compare with the full-length of Mlle. Lucienne Bréval in Carmen now at the Metropolitan Museum of Art. Painted at Segovia in 1910. Exhibited: Rome, 1911; Vienna, 1912; Dresden, 1912; Munich, 1912; Moscow, 1913; Petrograd, 1913. Width $38\frac{1}{2}$ in. Height 51 in. Canvas. Signed, lower left: I. Zuloaga.

14 NUDE WOMAN WITH RED CARNATION

One of the painter's most comprehensive studies of the human form, somewhat recalling Irene Reclining of the Galleria Nazionale di Arti Moderna of Rome. The cream-white mantilla and red flower are sufficient to suggest the Spanish affiliation of a young creature who has here been presented with commendable simplicity. Compare with the Nude Woman and Parrot, Catalogue No. 20. Painted at Paris in 1915. Never before exhibited. Width $72\frac{7}{8}$ in. Height 52 in. Canvas. Signed, lower left: I. Zuloaga.

15 PORTRAIT OF M. LARRAPIDI

Violonist, composer, and uncle to Mme. Larra of the Comédie Française. The artist has been particularly sympathetic in his portrayal of musicians and singers. Painted at Paris in 1910. Exhibited: Rome, 1911; Vienna, 1912; Dresden, 1912; Munich, 1912; Moscow, 1913; Petrograd, 1913. Width $43\frac{1}{4}$ in. Height $62\frac{5}{8}$ in. Canvas. Signed, lower right: I. Zuloaga.

16 A RUSSIAN

This restrained yet striking character portrait was painted at Paris in 1912. Never before exhibited. Width $38\frac{7}{8}$ in. Height $76\frac{1}{4}$ in. Canvas. Signed and dated 1912, lower left: I. Zuloaga.

17 LOLITA SORIANO IN BLACK

Señorita Soriano was painted at Zumaya, Guipúzcoa, during the summer of 1915. Never before exhibited. Width $24\frac{1}{2}$ in. Height $33\frac{1}{4}$ in. Canvas. Signed, lower right: I. Zuloaga.

18 LOLITA SORIANO

Same model as the preceding in different dress and pose. Painted at Zumaya, Guipúzcoa, in 1915. Never before exhibited. Width $39\frac{3}{8}$ in. Height $30\frac{3}{4}$ in. Canvas. Signed, lower right: I. Zuloaga.

19 CÁNDIDA

Compare with the full-length, Catalogue No. 8, and the standing figure of Cándida in My Uncle Daniel and His Family, Catalogue No. 4. Painted at Zumaya, Guipúzcoa, in 1915. Never before exhibited. Width 25 in. Height 33 in. Canvas. Signed, lower left: I. Zuloaga.

20 NUDE WOMAN AND PARROT

Not a patrician type such as Goya's *Maja desnuda*, but a young Spanish courtesan of the people seen somewhat compositely though given a local Segovian setting. Painted at Paris in 1913. Exhibited: Paris, 1914. Width 73 in. Height 51 $\frac{3}{4}$ in. Canvas. Signed, lower right: I. Zuloaga.

21 WOMEN OF SEPÚLVEDA

Sepúlveda, an ancient, isolated settlement of some two thousand souls lying northeast of Segovia, has furnished the artist with some of his most characteristic subjects and backgrounds. Painted at Segovia in 1909. Exhibited: Venice, 1910; Vienna, 1912; Dresden, 1912; Munich, 1912; Moscow, 1913; Petrograd, 1913. Width 83 in. Height 70 $\frac{7}{8}$ in. Canvas. Signed, lower left: I. Zuloaga.

22 CELESTINA

A persistently romantic young woman of Segovia. Painted at Segovia in 1907. Exhibited: Barcelona, 1907; Frankfort, 1908; Paris, 1910; Rome, 1911; Vienna, 1912; Dresden, 1912; Munich, 1912; Moscow, 1913; Petrograd, 1913. Width 71 $\frac{1}{4}$ in. Height 59 $\frac{7}{8}$ in. Canvas. Signed, lower right: I. Zuloaga.

23 THE BULL-FIGHTER EL SEGOVIANITO

The model was a young Segovian toreador of distinct promise. Painted at Segovia in 1912. Never before exhibited. Width 42 $\frac{1}{2}$ in. Height 79 $\frac{1}{4}$ in. Canvas. Signed: lower right: I. Zuloaga. Lent by Señor Don José Santamarina, Paris.

24 MERCEDITAS

Also known as the *Woman in Pale Green*. Painted at Madrid in 1907. Exhibited: The Hispanic Society, New York, 1909; Barcelona, 1910. Width 47 $\frac{1}{4}$ in. Height 69 $\frac{1}{4}$ in. Canvas. Signed, lower left: I. Zuloaga. Lent by Señor Don José Santamarina, Paris.

25 LOLITA

This subject may be considered in character and general conception with *Rosita* of the Vanderbilt Collection, now in the National Gallery, Washington, D. C. Painted at Paris in 1913. Never before exhibited. Width 73 $\frac{1}{2}$ in. Height 52 $\frac{5}{8}$ in. Canvas. Signed, lower right: I. Zuloaga. Lent by Señor Don José Santamarina, Paris.

26 ANITA RAMIREZ IN BLACK

The model was the young and talented Spanish dancer who has recently achieved considerable success in Paris and elsewhere. Painted at Paris in 1916. Never before exhibited. Width $51\frac{1}{4}$ in. Height 75 in. Canvas. Signed, lower left: I. Zuloaga.

27 ANITA RAMIREZ IN YELLOW

Companion picture to the former. Note the suggestive scenographic backgrounds of these two compositions. Painted at Paris in 1916. Never before exhibited. Width $52\frac{5}{8}$ in. Height 83 in. Canvas. Signed, lower left: I. Zuloaga.

28 ANITA RAMIREZ ON A YELLOW COUCH

An attempt has here been made to indicate a more formal decorative ensemble than in the preceding versions of this delectable creature. Painted at Paris in 1915. Never before exhibited. Width 74 in. Height $62\frac{7}{8}$ in. Canvas. Signed, lower left: I. Zuloaga.

✓ 29 SEGOVIA

Perched like Toledo upon the crest of a hill, Segovia stands a matchless mediaeval town, its foundations deep-anchored in dim antiquity. Observe the massive walls encompassing the city and strengthened at given intervals by semicircular cubos. Ávila is built of cold grey granite; Segovia of a whitish stone that turns to gold in the sunlight and reflects a variety of local tints and tones. Painted at Segovia in 1910. Never before exhibited. Width $38\frac{5}{8}$ in. Height $35\frac{7}{8}$ in. Canvas. Signed, lower right: I. Zuloaga.

30 ALQUEZAR

The painter's largest and most ambitious landscape subject. Alquezar, a notably picturesque spot, is in Aragón. Never before exhibited. Width $78\frac{1}{8}$ in. Height $54\frac{3}{4}$ in. Canvas. Signed, lower left: I. Zuloaga.

31 WOMAN CARDING FLAX

Known in Spanish as la Hilandera. She is a native of Castilla la Vieja, which abounds in such types, and seems a veritable Clotho, spindle in her hand. Painted at Segovia in 1909. Width $34\frac{7}{8}$ in. Height $77\frac{1}{4}$ in. Canvas. Signed lower right: I. Zuloaga.

32 PORTRAIT OF MY FATHER

Señor Don Plácido Zuloaga y Zuloaga, distinguished armero and decorative artist, was born in 1830 and died in 1910. He is here seen at the age of sixty-five in his atelier at Eibar where he lived and laboured for over half a century. Width $39\frac{1}{2}$ in. Height $85\frac{3}{4}$ in. Canvas. Not signed.

33 MY PORTRAIT

The artist, like his father, wears the customary boina or cap of dark blue so popular with the natives of Guipúzcoa. Painted at Paris in 1913. Never before exhibited. Width $19\frac{3}{4}$ in. Height $25\frac{5}{8}$ in. Canvas. Signed, lower left: A. Don Jose Santamarina su amigo I. Zuloaga. Lent by Señor Don José Santamarina, Paris.

34 PORTRAIT OF LA TRINI

Also known as Rosarito. An early canvas revealing the persistence of Goya and the romantic tradition. The subject was a well-known Madrid actress. Exhibited: Buenos Aires, 1910. Width $35\frac{3}{4}$ in. Height $34\frac{3}{8}$ in. Canvas. Signed, lower right: I. Zuloaga.

35 WOMEN ON THE BALCONY

These animated devotees of the corrida have long been in the artist's mind, for he planned this composition over a dozen years ago. Note the old picador, Francisco el Segoviano, about to leave the arena. Painted in 1915. Never before exhibited. Width 52 in. Height 72 in. Canvas. Signed, lower right: I. Zuloaga. Lent by Willard Straight Esq.

36 SEPÚLVEDA

Painted at Segovia in 1913. Exhibited: Kraushaar Galleries, New York, 1914. Width 32 in. Height $23\frac{5}{8}$ in. Canvas. Signed, lower right: I. Zuloaga. Lent by Willard Straight Esq.

37 PEPITA LA GITANA

A true Andalucian gipsy girl. Width $21\frac{3}{4}$ in. Height 30 in. Canvas. Signed, lower left: Zuloaga. Lent by Willard Straight Esq.

✓
38 LA VIRGEN DE LA PEÑA

Rock-bound cloister in Aragón. Painted at Segovia in 1912. Exhibited Kraushaar Galleries, New York, 1914. Width $30\frac{3}{8}$ in. Height $25\frac{7}{8}$ in. Canvas. Signed, lower right: I. Zuloaga. Lent by Willard Straight Esq.

✓
39 THE PHILOSOPHER

Zuloaga, in common with his great precursor, Velázquez, has always displayed a partiality for such types. This subject recalls the masterly half-length of The Philosopher Melquiades and also The Village Apothecary, to each of which the painter has given a serious and thoughtful aspect. Painted in 1915. Never before exhibited. Width $46\frac{1}{4}$ in. Height $35\frac{5}{8}$ in. Canvas. Signed, lower left: I. Zuloaga. Lent by Mrs. Philip M. Lydig.

40 SURPRISE

Spirited half-length painted at Paris in 1913. Never before exhibited. Width $35\frac{1}{2}$ in. Height $39\frac{5}{8}$ in. Canvas. Signed, lower right: A D^a Rita Lydig su amigo I. Zuloaga. Lent by Mrs. Philip M. Lydig.

41 YOUNG WOMAN WITH FAN

More subdued in tone than the former work. Painted at Segovia in 1910. Never before exhibited. Width $26\frac{3}{4}$ in. Height $37\frac{1}{4}$ in. Canvas. Signed lower right: I. Zuloaga. Lent by Mrs. Philip M. Lydig.

42 THE CASTLE OF TURÉGANO

Turégano is a picturesque old-world settlement on the highroad from Segovia to Riaza. The main building in the background is a castle-church. Painted in 1908. Exhibited: The Hispanic Society, New York, 1909; Buenos Aires, 1910; Rome, 1911. Width $20\frac{5}{8}$ in. Height $26\frac{5}{8}$ in. Canvas. Signed, lower left: I. Zuloaga. Lent by Mrs. Philip M. Lydig.

✓
822-7a
43 PORTRAIT OF MRS. PHILIP M. LYDIG

Painted at Paris in 1912. Exhibited: Seligmann Galleries, New York, 1913. Width 28 in. Height $38\frac{5}{8}$ in. Canvas. Signed, lower right: I. Zuloaga. Lent by Mrs. Philip M. Lydig.

PAINTINGS BY IGNACIO ZULOAGA

IN PUBLIC AND PRIVATE COLLECTIONS

ARGENTINE REPUBLIC

BUENOS AIRES

MUSEO NACIONAL DE BELLAS ARTES

The Sorceresses of San Millán
Spaniards and an Englishwoman
The Return of the Vintners

AGUIRRE COLLECTION

Cándida

ARTAL COLLECTION

A Piquant Retort
Rosita

GÁLVEZ COLLECTION

The Village Judge

GIRONDO COLLECTION

Carmén the Gipsy
Portrait of Señor Girondo

PAZ DE GAINZA COLLECTION

Cándida Laughing

SANTAMARINA COLLECTION

My Cousin
Paulette as Danseuse ✓
Portrait of Don Antonio Santamarina
Portrait of Doña Lola Santamarina

SEMPRUN COLLECTION

Carmén ✓

AUSTRIA-HUNGARY

TRIESTE

✓ MUSEO CIVICO REVOLTELLA

The Little Gipsy Lolita

VIENNA

MODERNE GALERIE

The Poet Don Miguel of Segovia

FALTIS COLLECTION

Candidita

WITTGENSTEIN COLLECTION

The Castle of Cuéllar

LANCKORÓNSKI-BRZEEZIE COLLECTION

Bull-fight at Eibar

BUDAPEST

SZÉPMŰVÉSZETI MUZEUM

Bull-fighter

BELGIUM

ANTWERP

MUSÉE DES MODERNES

The Mayor of Biomoro and His Wife

BRUSSELS

MUSÉE MODERNE DE PEINTURE

Before the Bull-fight

BRUSSELS—Continued

MAUS COLLECTION, IXELLES
Pepillo and His Fiancée

VAN KUSTEN COLLECTION
The Dwarf of Eibar Don Pedro

GHENT

MUSÉE DE GAND
Segovian Types

LAROCHE-LECHAT COLLECTION
At the Bull-fight

FRANCE

PARIS

MUSÉE NATIONAL DU LUXEMBOURG
Daniel Zuloaga and His Daughters
The Dwarf Doña Mercedes

ALVEAR COLLECTION
The Comedian Antonetti Zambilli

BEISTENGI COLLECTION
Cándida in Yellow
Woman with Yellow Gloves

BOURGES COLLECTION
Portrait of M. Élémer Bourges

BULTEAU COLLECTION
The Picador el Coriano

COSSON COLLECTION
Monk in Ecstasy
Tarragona

DE GANY COLLECTION
The Bull-fighter Pepillo

DURAND-RUEL COLLECTION
On the Balcony

DURRIO COLLECTION
Fontainebleau

HERMANT COLLECTION
Gipsy Girl

LARRETA COLLECTION
Portrait of M. Larreta

LAZARE COLLECTION
Portrait of a French Actress

LELOIR COLLECTION
Esperanza

MAIZEROT COLLECTION
Portrait of M. René Maizeroy

MARCEL COLLECTION
Lola the Gipsy Girl

PACQUEMENT COLLECTION
The Village Apothecary
My Cousin Cándida
The Painter Pablo de Uranga
Woman with Fan

RODIN COLLECTION
The Mayor of Torquemada

SANTAMARINA COLLECTION
Merceditas
Portrait of Don Antonio Santamarina
Portrait of Don José Santamarina
Gipsy with White Shawl
My Portrait
Lolita

SINCÈRE COLLECTION
On the Balcony

WEILLER COLLECTION
Young Girl at the Bull-fight

PAU

MUSÉE DE PAU
Penitents in Ecstasy

GERMANY

BARMEN

TOELLE COLLECTION
The Street of Love

BERLIN

KÖNIGLICHE NATIONALGALERIE
Basque Peasants

ARNHOLD COLLECTION
Young Woman with Black Mantilla

BATHMANN COLLECTION
Gipsy and Andalusian Woman ✓

STEINBART COLLECTION
Segovian Peasants Drinking
Vintners

BREMEN

KUNSTHALLE
Portrait of the Actress Consuela

SPARKUHLE COLLECTION
The Bull-fighter el Buñolero

DRESDEN

ROTHERMUNDT COLLECTION
Gipsy Coquetry
Lassitude

FRANKFORT-ON-THE-MAIN

FLERSHEIM COLLECTION
Spanish Dancers
The Street of Passion

KOCH COLLECTION
Pastorita

LEIPZIG

PRIVATE POSSESSION
Promenade after the Bull-fight

MUNICH

HERMES COLLECTION
Paulette

STUTTGART

KÖNIGLICHE MUSEUM DER BILDEN-
DEN KÜNSTE
The Tea Seller of Anso

ITALY

ROME

GALLERIA NAZIONALE DI ARTE MOD-
ERNA
The Old Boulevardier
Irene Reclining

VENICE

GALLERIA INTERNAZIONALE DI
ARTE MODERNA
Aunt Luisa
Women on the Balcony

MEXICO

MEXICO CITY

PIMENTEL COLLECTION

Merceditas

The Bull-fighter el Trianero

POLAND

WARSAW

DE PIGNATELLI COLLECTION The Countess Puslovska de Pignatelli

RUSSIA

MOSCOW

MOROSOV COLLECTION

Preparing for the Bull-fight

RIABOUCHINSKY COLLECTION

The Dwarf Gregorio, el Botero

Self-portrait of Ignacio Zuloaga

TCHOUKINE COLLECTION

Women at the Bull-fight

Portrait of M. Tchoukine

SPAIN

BARCELONA

MUSEO MUNICIPAL y PROVINCIAL

Friends

My Three Cousins

SOTA COLLECTION

Basque Peasants at Luncheon

MADRID

MUSEO DE ARTE MODERNA

Segovian Peasant

BILBAO

MUSEO DE PINTURA

Doña Rosita

Portrait of Señora Quintana de Moreno

SITJES

RUSIÑOL MUSEUM, CAU-FERRAT

Distributing Wine in the Basque Country

SWEDEN

STOCKHOLM

THIEL COLLECTION, DJURGÅRDEN Pastorita the Gipsy

UNITED STATES OF AMERICA

BOSTON

FEARING COLLECTION

Portrait of Mr. F., Sr.

Portrait of Mrs. F., Sr.

Portrait of Mr. F., Jr.

Portrait of Mrs. F., Jr.

Cándida Smiling

Bull-fighter

Spanish Woman with Fan

Burgos

DETROIT

DETROIT MUSEUM OF ART

The Fan (Lent by Miss Julia Peck)

NEW YORK

THE HISPANIC SOCIETY OF AMERICA

- ✓ The Family of the Gipsy Bull-fighter
- ✓ The Flagellants
- Portrait of the Artist

METROPOLITAN MUSEUM OF ART

- ✓ Mlle. Lucienne Bréal in Carmén
- (Lent by The Hispanic Society of America)

LYDIG COLLECTION

- The Philosopher
- ✓ The Castle of Turégano
- ✓ Young Woman with Fan
- ✓ Surprise
- ✓ Portrait of Mrs. Philip M. Lydig

PECK COLLECTION

- Lolita
- The Cemetery of Ávila

PHILLIPS COLLECTION

La Montmartroise

ROSEN COLLECTION

Casque d'or

STRAIGHT COLLECTION

- ✓ The Bull-fighter el Corcito
- The Gipsy Dancer la Gitana
- ✓ Women on the Balcony
- ✓ Pepita la Gitana
- ✓ La Virgen de la Peña
- ✓ Sepúlveda

ST. LOUIS

CITY ART MUSEUM

The Hermit

WASHINGTON

NATIONAL GALLERY

Rosita
(Lent by Mrs. George W. Vanderbilt)

VARIOUS AMERICAN PRIVATE COLLECTIONS

Village Bull-fight
Blonde with Black Mantilla
The Bull-fighter Achita
Mountains of Estella
Dancer with Black Shawl
Dancer in Toreador Costume
Portrait of Fernández

La Morenita with White Mantilla
La Morenita with Black Mantilla
Cándida
Cándida in White
Sepúlveda
Dancer with Black and White Shawl
Head in Red Mantilla

ADDENDA

LONDON: Congosto Collection, Portrait of Dr. José Congosto. CAMBRIDGE UNIVERSITY: Portrait of Oscar Browning. PARIS: Bayard Collection, The Honey Seller; Bréal Collection, Portrait of Mlle. Bréal; Gilly Collection, Portrait of Mme. Gilly; Goloubieff Collection, My Cousin Cándida; Manzi Collection, The Spinner; Mendès Collection, Portrait of Mme. Catulle Mendès; Meyer Collection, Don Quijote and Sancho; Picard Collection, Portrait of Mlle. Madeleine Picard. ROTTERDAM: Reuchlin Collection, Segovia. REINACH: Kirdorf Collection, A Vaquero.

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THE PAINTINGS ON EXHIBITION



THE VICTIM OF THE FÊTE



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WOMEN ON THE BALCONY



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THE CARDINAL



SURPRISE



SEGOVIA



MY COUSIN CANDIDA



MY UNCLE DANIEL AND HIS FAMILY



MLLE. LUCIENNE BRÉVAL



NUDE WOMAN AND PARROT



A RUSSIAN



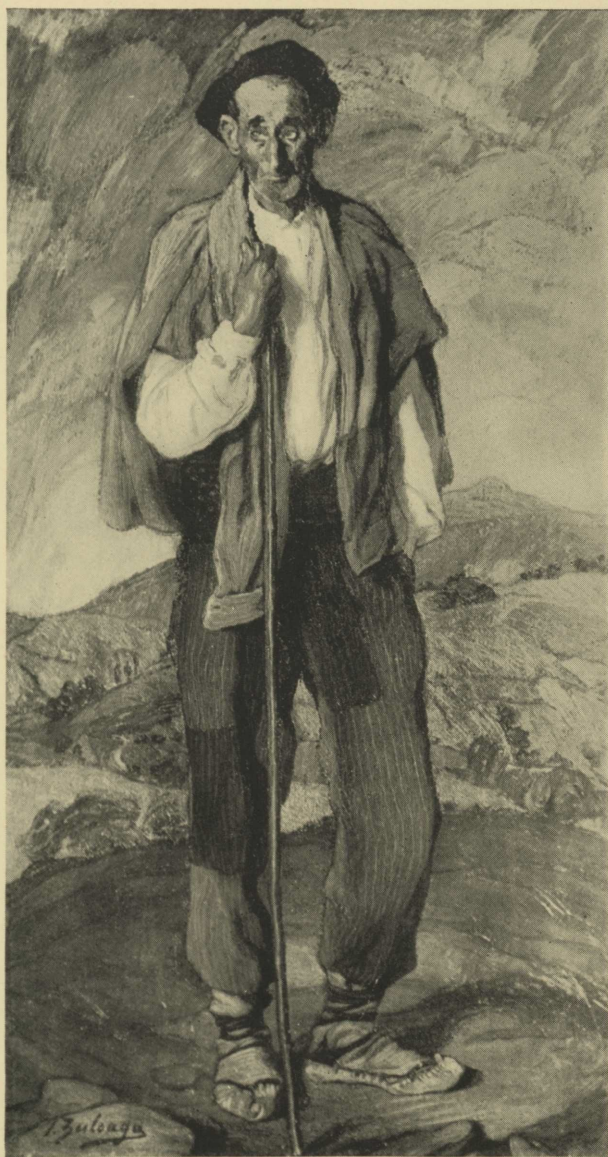
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THE CASTLE OF TURÉGANO



PORTRAIT OF MME. LA COMTESSE MATHIEU DE NOAILLES



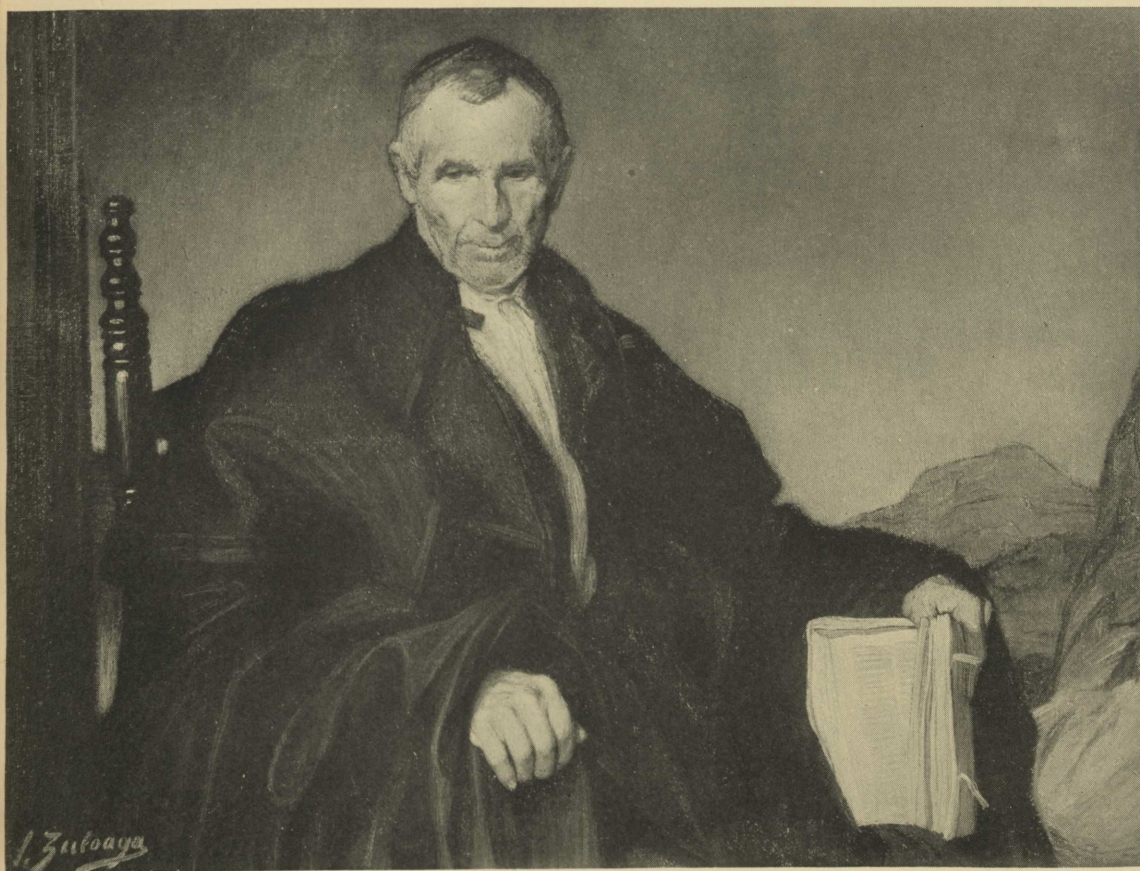
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CÁNDIDA



THE BROTHERHOOD OF CHRIST CRUCIFIED



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WOMAN CARDING FLAX



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LA VIRGEN DE LA PEÑA



NUDE WOMAN WITH RED CARNATION



PORTRAIT OF M. LARRAPIDI



7

FUTURE IDOLS



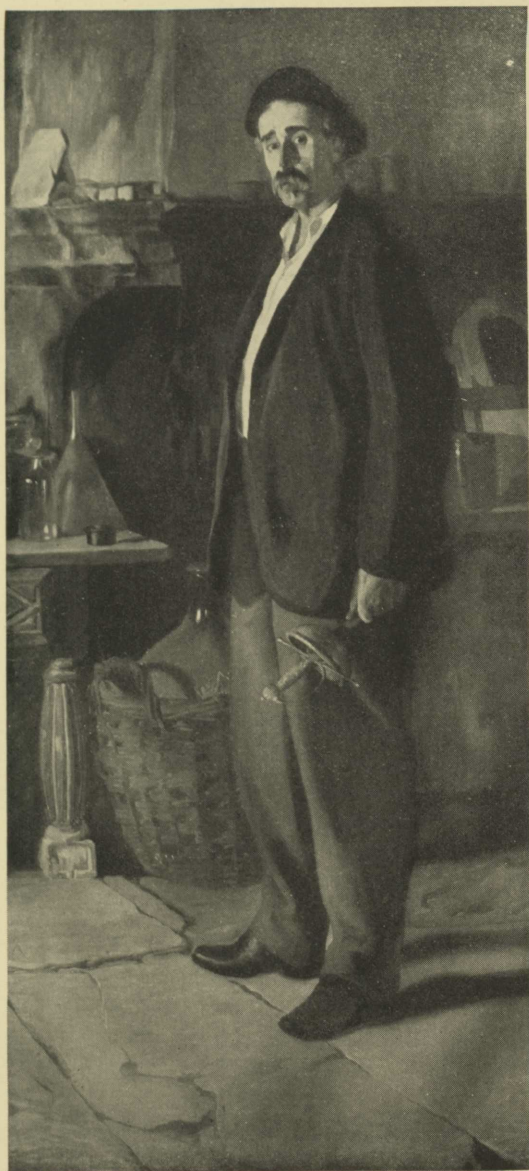
PEPITA LA GITANA



THE MONTMARTRE SINGER BUFFALO



WOMEN OF SEPÚLVEDA



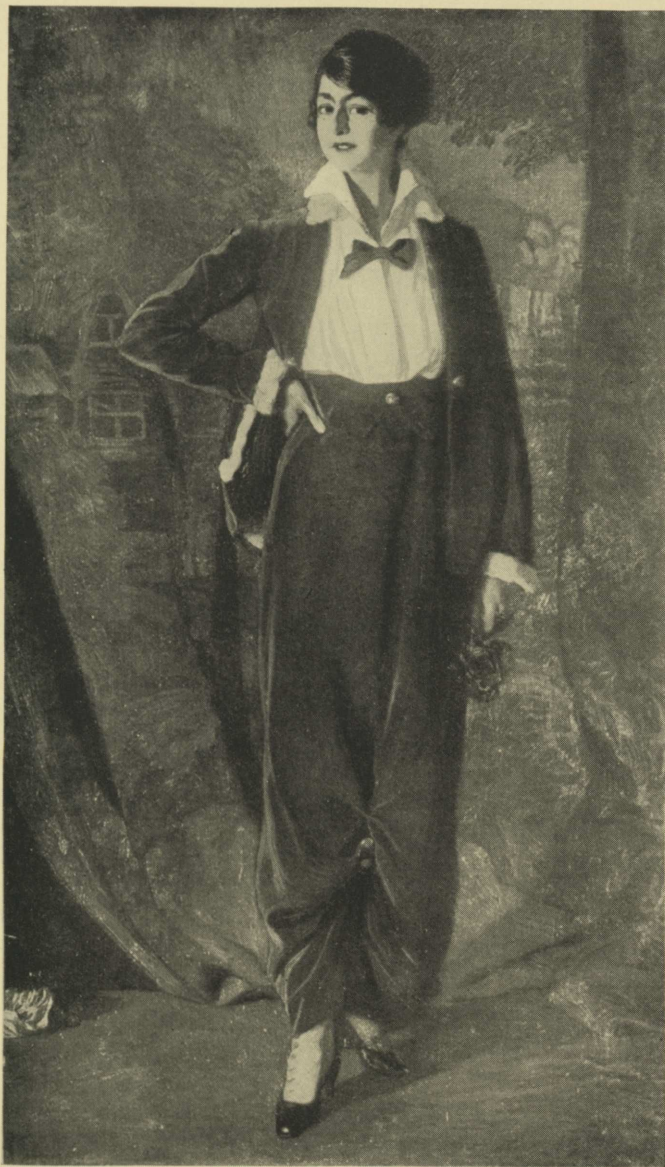
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SEGOVIA



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CELESTINA



ANITA RAMIREZ IN BLACK



ANITA RAMIREZ ON A YELLOW COUCH



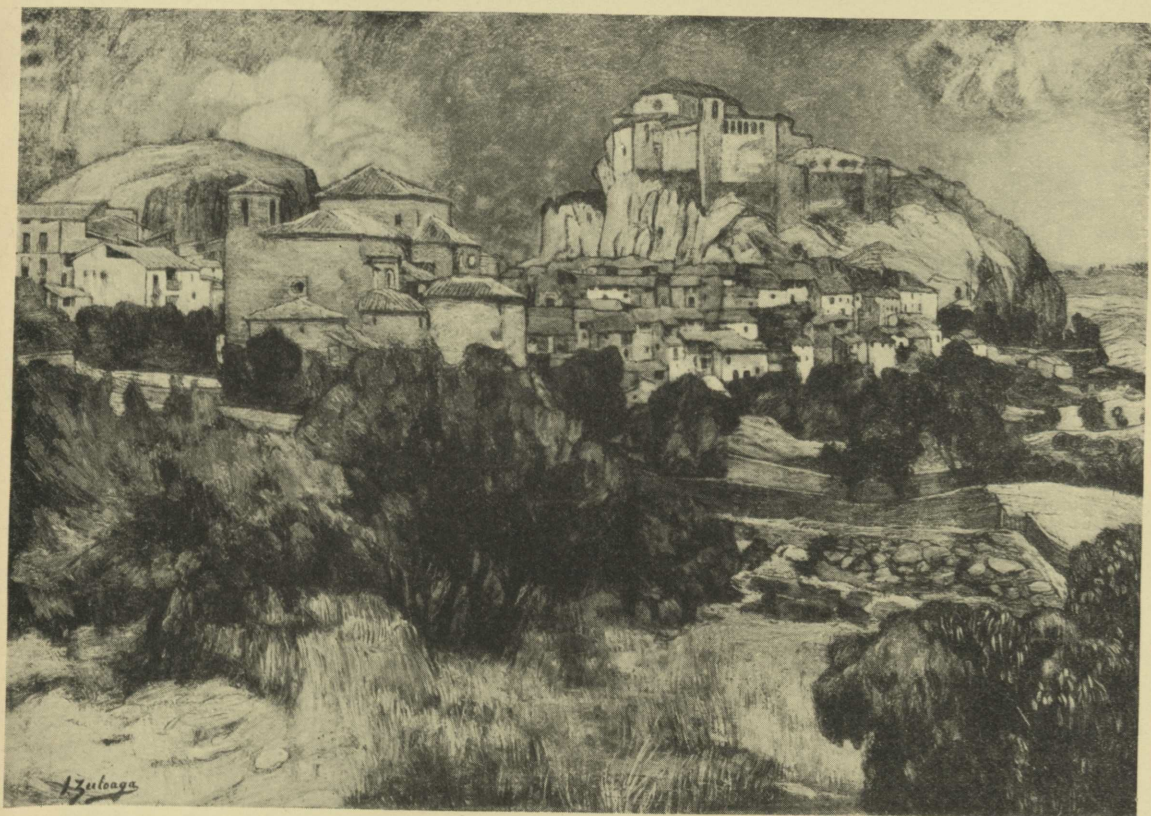
THE BULL-FIGHTER EL SEGOVIANITO



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ANITA RAMIREZ IN YELLOW



ALQUEZAR



PORTRAIT OF LA TRINI



SEPÚLVEDA



PORTRAIT OF MRS. PHILIP M. LYDIG

J. Zuloaga

[Facsimile of the Artist's Signature]

